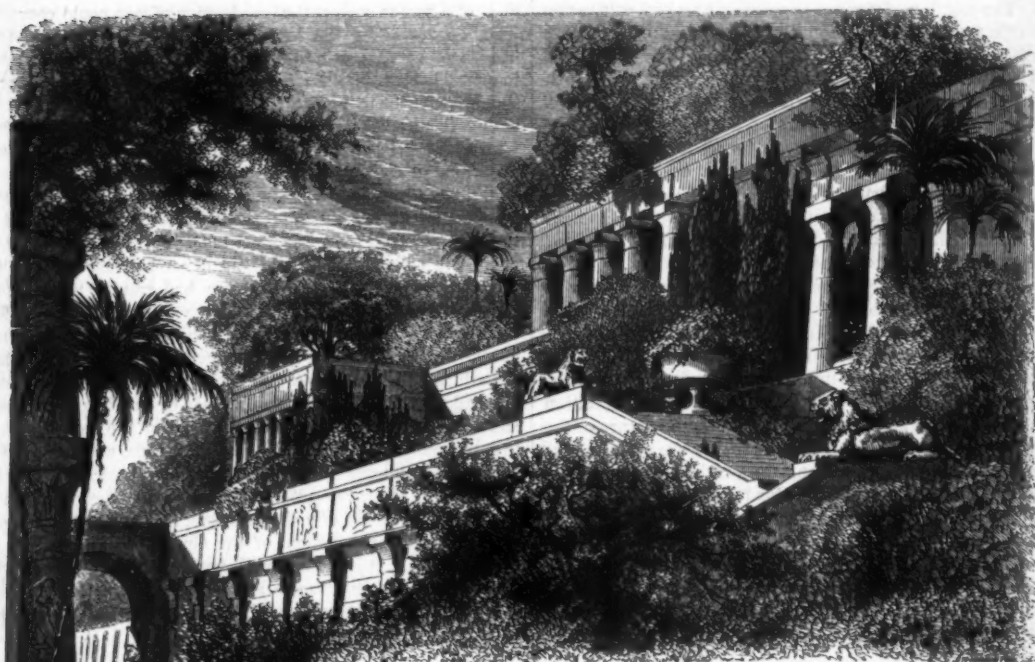


## ANCIENT GARDENS.



GARDENS OF BABYLON.

WHEN we neglect in history the superficial and glaring events that interest the vulgar only, and study the more intimate and profound phenomena of the social life of various peoples, when we examine and compare the diverse manifestations of their moral and intellectual activity, their literary, artistic, and scientific productions, their edifices and constructions, their costumes, arms and institutions, and their military, industrial and commercial enterprises, we are not slow to discover that all these evidences of civilization bear collectively the impress of an individuality, and possess, in common, certain fundamental characteristics of the genius that produced them.

This relationship, indicated *a priori* by theory and confirmed by observation, is the most conspicuous landmark that guides the philosophic historian in his difficult researches. It may be compared to the constant correlation that anatomy and physiology recognize in the various parts of organized bodies. If the naturalist finds in the earth a few bones of an animal, whose species have disappeared for thousands of years from the face of the globe, he is able not only to tell to what genus and to what family the animal belonged, what were its habits, its manner of locomotion, the nature of its food, whether it was bird, beast, or fish, but also describe the skeleton complete, and the body to which the skeleton served as a framework. In like manner, with a few scattered remnants of an extinct civilization, he who is skilled in interrogating ruins may make this civilization reappear in all its integrity.

Thus, although the writings we have of the ancient authors do not inform us in what manner the gardens of the principal peoples of antiquity were designed, and although they have nowhere been preserved, like many monuments in marble, granite, and brick, it is not impossible to discover the probable origin of this art, to follow its progress, and to indicate the more characteristic forms of its development among the ancients.

And, first of all, if we seek for the origin of the gardener's art, we find that it owes its existence to two of the dominant instincts of our

nature, which are likewise concerned in all the most important achievements of mankind—they are: our recognition and love of the beautiful—which are but one and the same thing, since we cannot love the beautiful without recognizing it, or recognize it without loving it—and our desire to surround ourselves with comforts, which again are one and the same thing. The creation of gardens supposes a previous cultivation of æsthetic tastes, a recognition of the bounties of Nature, a fixed residence, security, ease, and leisure, all of which are found only where civilization has reached a high state of perfection. It supposes also a previous knowledge, more or less extensive, of botany, architecture, and the art of designing. There can, therefore, be no gardens among an ignorant and barbarous people, or even among a people leading a nomadic life. This is seen in the various parts of the world where the different degrees of barbarism and civilization are represented. Neither the savages of Africa, America, or of Oceania, the Mongols of the steppes, or the Arabs of the desert, have gardens.

Pleasure-gardens only appear where men have built towns, learned to cultivate the soil, and grown rich. Delille calls them "the luxury of agriculture." The oases of Sahara offer, at present, some specimens of primitive gardens, where the useful predominates over the ornamental. They are vegetable-gardens or vineyards rather than pleasure-gardens. Their composition and cultivation vary according to the climate, the nature of the soil, and its productions, but in character they are uniform, like all the rudimentary works of man. The various types present themselves later under the combined influence of physical causes peculiar to each country, and the distinctive genius of each race and people.

Asia is generally considered as having been the cradle of the arts and sciences. Civilization seems to have first made considerable progress in the extreme east of Southern Asia. It is certain that more than two thousand six hundred years before our era, when the rest of the world was still enveloped in barbaric darkness, the Chinese, under the Emperor Koang-Ti, had already arrived at a regularly organized social state. The people were divided into castes, and the empire into provinces. They had their cities, tribunals, and schools, constructed roads, and dug canals, were tolerably acquainted with agriculture, and knew something of navigation. We know that mobility is the least of the faults of the Celestials, and that, for a long series of centuries, the arts and sciences have made but little progress among them. It is, therefore, reasonable to suppose that their gardens have undergone as little change as their palaces, their houses, public works, and costumes, and that the origin of the *Chinese style*, as we understand it at present, is contemporaneous with the commencement even of their civilization.

If Chinese civilization has remained stationary, it has, at least, maintained itself, thanks to the power of inertia, and to the singular tenacity which, in the absence of other virtues, distinguishes this strange people. This is not true of the other oriental civilizations. India, Persia, Asia Minor, and Egypt, for example, present only the fragments, the ruins of grand empires, whose splendor and power were in remote ages the wonders of the universe. These empires have been subverted, some by the ravages of barbarous invaders, some by the arms of the powerful and intelligent nations of the Occident, and others by those social maladies with which all were more or less affected, such as servitude, indolence, ignorance, superstition, and immorality. We know that in all their conceptions, and in all their works, the Orientals aimed at the grand, or, rather, at the gigantic; that they sought to dazzle even themselves. This tendency gave to their monuments, at all epochs, a character easily recognized, and which varied but slightly so long as the arts flourished in Asia and Egypt. On the other hand, the indolence and sensuality of the Eastern nations are proverbial.

In these countries, where the wealth was centred in the hands of tyrants absolute in power, where pomp was every

thing, and elegance was unknown, where the display of precious objects was the supreme expression of magnificence, where legions of slaves served selfish and debauched masters, gardens must necessarily have been rare, but vast and sumptuous, remarkable rather for their semi-barbaric grandeur than for their artistic beauty. We have, in the paradise of Mohammed, the ideal of a garden such as the imagination of men could conceive, who, oppressed by the heat of a tropical sun, aspired to a heaven of verdant groves and perfumed fountains. It is easy to conceive that, in their creations of this kind, the Orientals should endeavor to realize these supernatural delights by providing themselves, while waiting for their celestial paradise, with a terrestrial paradise uniting so far as possible all the pleasures that, in their eyes, constitute perfect happiness. It was, doubtless, the emperors, khans, and rajahs, of Hindostan, who made the nearest approach to this ideal. They had at their command all the vast mineral and vegetable riches of their admirable country. To build and decorate their palaces, verandas, pavilions, and terraces, they had granite, marble, porphyry, jade, and malachite, besides various fine-grained and odoriferous woods. To form their arbors and flower-beds, and border their walks, they had innumerable plants of luxuriant growth, with a foliage ever green, beautiful, sweet-scented flowers, and an aromatic bark; to fill their basins, irrigate the soil, and refresh the air, they had the waters of the sacred rivers, that they could perfume with musk, ambrosia, and benzoin; to enliven and animate their gardens, they had the graceful gazelle, the goat of Thibet, the agile monkey, object of their veneration, and myriads of birds of melodious song and brilliant plumage.

The ruins of the gardens of the Grand Mogul may still be seen at Delhi. It is planted with venerable orange-trees, ornamented with kiosks, terraces, and marble-stairs, and with basins now invaded by moss and weeds, from which rose, ages ago, jets of perfumed water.

## II.

The authentic history of the Persians does not begin till the time of Cyrus, about five hundred and fifty years before Christ. All the preceding kings mentioned by the Persian traditions are fabulous personages. These traditions represent each one as having reigned several centuries. Xenophon, who wrote four hundred years before our era, speaks of the taste of the kings of Persia for gardens, which they called, he says, *paradise*, and in which they cultivated both ornamental plants and vegetables for the tables. "At all his residences, and in all the parts of his dominions that he visits," says the Greek historian, "the king sees that his gardens are provided with every thing agreeable and useful the soil produces." And in Plutarch we read that Lysander found Cyrus the Younger in his garden, or paradise, at Sardes, and that the Spartan general, having praised its beauty, was told by Cyrus that he planted it himself. Cyrus had, at Celenes, another vast paradise, where were kept a great number of wild beasts, and in which he reviewed his Greek auxiliaries, who numbered thirty thousand.

The poet Mason describes an ancient paradise that was situated, it is said, on the island of Panchaea, near the Arabian coast, and which was still in all its splendor during the reigns of the first successors of Alexander, that is, about three hundred years before our era. This paradise was a dependency, according to Diodorus, of a temple of Jupiter Triphylæa. Here were a great number of springs, whose waters united and ran in an aqueduct for the distance of a mile, when they served to irrigate the soil. This garden was ornamented in the usual manner with trees, arbors, fruits, parterres, and flowers.

Strabo speaks of a garden situated on the river Orontes, which, in his time, was nine miles in circumference. This garden, according to Gibbon, was planted principally with cypresses and laurels, whose foliage formed in midsummer a shade impenetrable by the most ardent rays of the sun. Hundreds of little rivulets of the purest water flowed from all the hills, to irrigate

the soil and freshen the atmosphere. The senses were charmed by the melodious song of the birds and the odor of exquisite perfumes. This delicious retreat was consecrated to "Health, Pleasure, and Love."

Pliny and other Latin authors give tolerably minute descriptions of some of the less important of the Persian gardens. They tell us, for example, that they were regular in design, that the trees were planted in straight lines, and that the alleys were bordered with roses, violets, and other odoriferous flowers. Among the trees was found the narrow-leaved elm, now called the English elm, but, according to Dr. Walker, a native of the Holy Land. It occupied the places of honor. Arbors, aviaries filled with choice birds, fountains and towers, from the tops of which the whole landscape could be seen, were the ornaments necessary to the realization of the Persian idea of a terrestrial paradise.

The transition from the gardens of Persia to those of Assyria and Babylon is natural, and the difference between them was probably but slight, if, at least, we consider only the gardens of the second and third order. But those that the Assyrian kings established at their own expense—less, doubtless, for their own personal enjoyment, than to embellish their capital, and to leave to posterity a souvenir of their wealth and power—betray the taste of these princes for gigantic constructions. It was not sufficient for them that their gardens should cover a vast extent of ground; they wanted to raise them above the highest edifices, by renewing, so to speak, the attempt of the giants, who tried to climb up to the abode of the gods. The gardens of Babylon, known as the Hanging Gardens, and numbered among the seven wonders of the world, were the most remarkable specimen of this kind of architecture produced by the ancients, but it is probable that they were not the only one, although most of the historians mention no others.

The construction of these gardens, as well as of the ramparts, temples, and other monuments around Babylon, is generally attributed to Ninus and Semiramis. Nevertheless, several historians, among others Diodorus of Sicily, and Quintus Curtius, attribute their construction to an Assyrian king, who lived after Semiramis, and accomplished this prodigy of human genius to please a wife or concubine. She was born, the legend says, in a fertile and picturesque district of Persia. Having passed her youth in such a country, she could not become accustomed to the monotonous aspect of the environs of Babylon, and begged the king for a garden that would supply what she missed in the hills and valleys of her native land. The king did not hesitate. He immediately set to work to gratify his mistress's desire in a manner that to many another would have seemed impossible.

The ruins of these Hanging Gardens, or at least of their foundations, may still be seen in the environs of Hellah, on the left bank of the Euphrates. "In my opinion," says Niebuhr, "the remains of the citadel of the celebrated Hanging Gardens are found about three miles north-northwest of Hellah, very near the eastern bank of the river. These ruins consist of nothing but rubbish scattered over some high hills. That portion of the walls which was above ground has long since been carried away, and I, myself, have seen the people occupied in transporting the stones of the foundation to Hellah. Although there are scarcely any trees to be found, except date-trees, between the Persian Gulf and Kerbelah, among these hills, we here and there meet with a few very old trees. We see, besides, all over the surrounding country, on both sides of the Euphrates, small hills covered with pieces of brick."

If we would know of what these famous gardens consisted, we must turn to the descriptions given of them by the historians Diodorus and Quintus Curtius.

"Within the citadel," says the former, "there was the Hanging Garden, not, however, the work of Semiramis, but of a later Syrian ruler. This garden was square, and was in extent about four plethra on each side. You ascended by means of steps to the terraces, which were built one above the other,

so that they presented the aspect of an amphitheatre. The terraces or platforms were supported by columns, which, increasing gradually in height from distance to distance, supported the bed of the garden. The highest column was fifty cubits in length, and supported the summit of the garden. The walls were twenty-two feet thick, and solidly built. The platforms of the terraces were constructed of blocks of stone, sixteen feet long by four wide. These blocks were covered with a layer of reeds, mixed with an abundance of bitumen. Above this layer there was a double row of burnt bricks, cemented with plaster; the bricks in their turn were covered with sheets of lead, in order to prevent the water from filtering through to the foundation. On the curved bed thus formed, sufficient earth was deposited to receive the roots of the largest trees, which were planted in every variety, and in such manner as to charm the eye by their beauty, and in time to impose by their dimensions. One of the columns was hollow from its base to its summit, and contained a hydraulic apparatus that caused a large quantity of water from the river to ascend, without any thing being seen from the exterior."

We should not omit to note the fact that, according to Strabo, the machines employed to raise the water up to the terraces were the screws or screw-propellers of Archimedes, which men were continually occupied in turning.

According to Quintus Curtius, the gardens crowned the citadel. "They are on a level," says the author, "with the summit of the walls, and are adorned with numbers of tall trees bearing a heavy foliage. Pillars, resting on the rock, sustain the entire weight. On these pillars there is a platform, paved with square stones, capable of receiving a thick layer of earth, and the water necessary to irrigate it. These terraces bear trees so vigorous that some of them are fifty cubits high and eight cubits in diameter, and bear as much fruit as they would in their natural soil. And while time destroys not only the works of man, but sometimes even of Nature, this terrace, sustaining the heavy load it does, is still intact. It is supported, it is true, by twenty large pilasters, eleven feet apart. From a distance the garden looks like a forest, on the crest of a mountain."

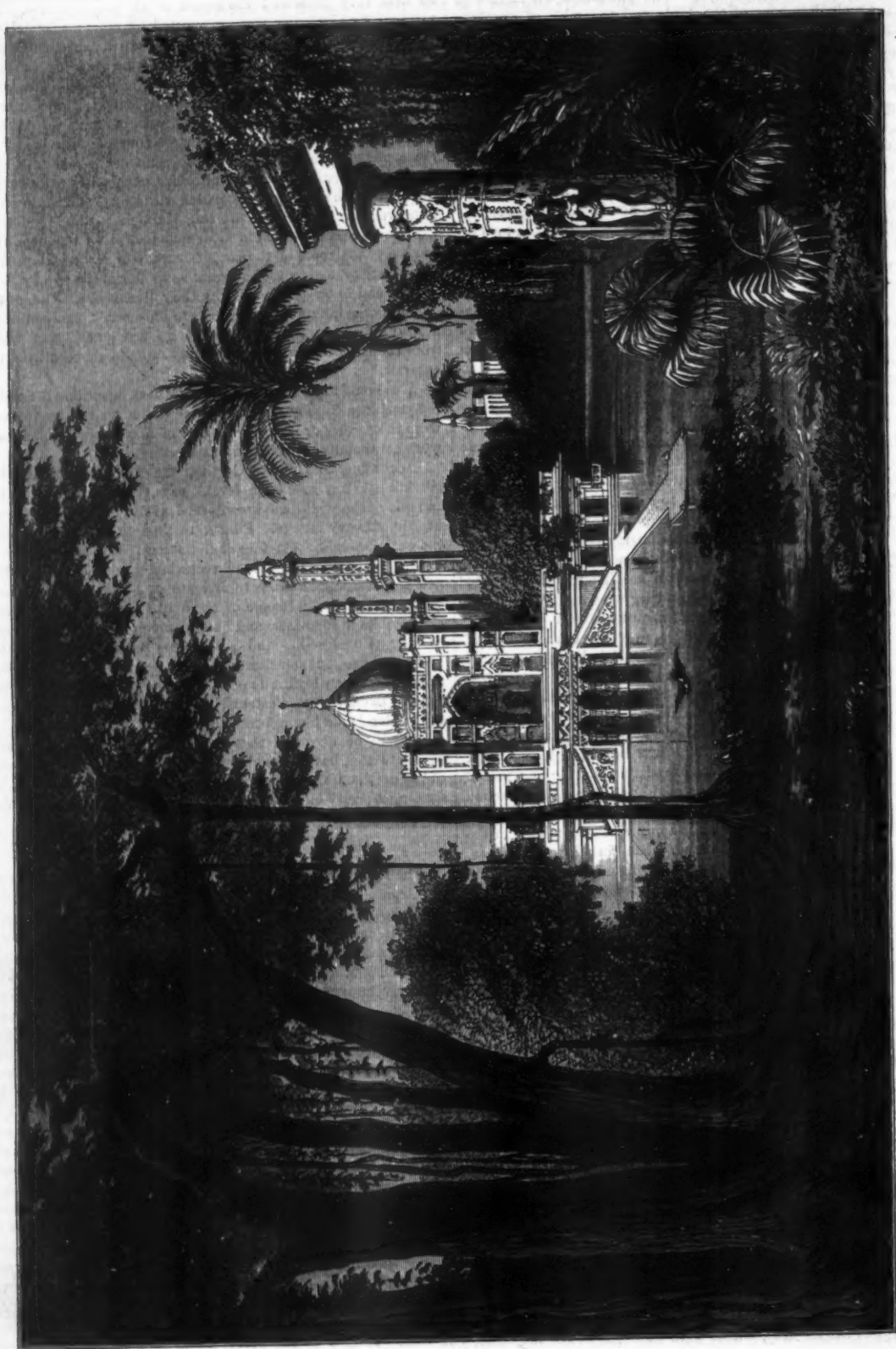
It will be observed that these two descriptions, the most complete that have come down to us, differ materially in some of the details of form and dimensions; they admit, however, of forming a pretty clear idea of the appearance of these renowned Babylon gardens.

### III.

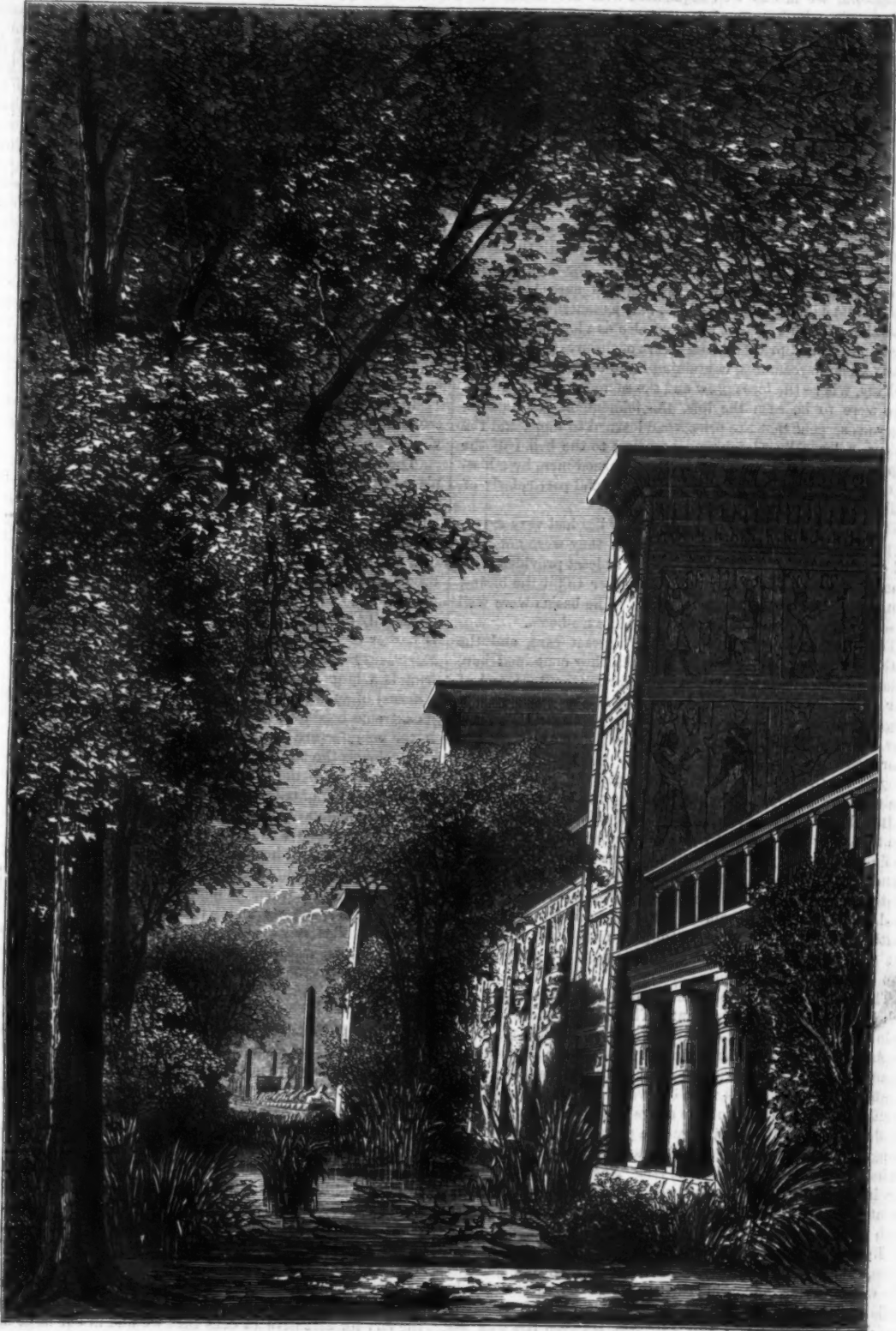
The Egyptians pretended, in common with other peoples of the Orient, that they were the first-born of the earth. Their annals establish their great antiquity, but are certainly exaggerated. It cannot be denied that they had given themselves a social organization, that they were governed by laws, that they had a religion, and cultivated the arts, at a very remote period. Their civilization is one of the most ancient, one of the most complete, original, and homogeneous, of which we have any knowledge. The Egyptians seem to have been remarkably solicitous with regard to the future. They knew that the life of a people, like that of individuals, is not eternal, and wished that, after they had disappeared from the face of the earth, the races that should succeed them might not be ignorant of what they had been. It was doubtless to this end that they raised enormous monuments, capable of defying the ravages of time, on which they recorded the leading facts of their annals, and out representations of their sacred rites, their manners, and customs. And this record, too, is not in words, which, without a knowledge of their alphabet, could not be understood, but is in the form of figures, some of which represent directly what they wished to convey, while others are emblematic, constituting a kind of universal language, which it is only necessary to study attentively to comprehend.

If such was, indeed, their object, then their labor was not in vain. Thanks to the perseverance and sagacity of learned





GARDENS OF THE GRAND MOGUL



EGYPTIAN GARDEN AND TEMPLE.

investigators, we are as well acquainted with the civilization of this people, who left very few written documents, as we are with that of much less ancient nations, the Greeks and the Romans for example, whose histories may be said to be connected with the history of our own times, and whose languages and literature form the basis of modern classic instruction. It is not necessary for us, therefore, in studying the horticulture of the Egyptians, to have recourse to analogy or induction. We have only to draw directly from the sources of information open to us. They will furnish us, we think, with a very correct description of the Egyptian gardens in the times of the Pharaohs.

These gardens were of two kinds: the sacred gardens and the gardens of individuals. We must number with the latter class the royal gardens, which were reserved for the exclusive use of the monarch. The sacred gardens surrounded the temples, vast edifices that served not only as sanctuaries for the celebration of their religious rites, but also as a lodging for their sacred animals and priests. They were enclosures planted with palm-trees and sycamores, containing large basins in granite or porphyry, where the lotos grew and the sacred crocodile swam. There were to be seen the ibis, the ichneumon, the najah, a dangerous serpent that the priests had learned to tame, and the monitor, a large lizard which, according to the belief of the Egyptians and of the Arabs of our time, warned men, by a hissing, of the approach of dangerous animals, and particularly of his divine colleague, the crocodile.

The most sumptuous of the Egyptian villas had very extensive gardens connected with them. When they were not situated on the bank of the Nile, they were at least provided with a canal that supplied water from the river to fill the basins, often very large, and irrigate the soil. The basins were well supplied with fish, and sometimes with pleasure-boats.

These gardens were cultivated with great care, and the number of useful and ornamental plants they contained bore evidence of the taste the Egyptians had for horticulture, and of their possessing considerable knowledge of botany. But in design they were simple; their lines were all straight, and their angles all right angles. The flower-beds were small and square, and the alleys were shaded by trees of a luxurious foliage. At the foot of each tree there was a hole destined to receive water and make it pass directly to the roots.

It is difficult to decide whether the Egyptians endeavored to give to the trees of their gardens a peculiar form, or whether the figure, adopted by their sculptors, was a conventional sign intended to represent a tree, no matter of what description. All the pomegranate-trees, and a few other trees easily recognized, were usually represented with the branches unequal in length, which would lead us to suppose that those trees only that had heavy tops and a thick foliage were trimmed in the form of cones and pyramids.

The large gardens were ordinarily divided into several parts, each having its special allotment. There was, for example, an enclosure for palm-trees, or for sycamores, another for vines, another for vegetables, and, finally, another for flowers and ornamental plants, which was by no means the least extensive. A great number of plants were cultivated in red-clay pots, and arranged along the sides of the alleys and around the edges of the flower-beds. Besides the garden proper, several great personages had attached to their villas spacious stables, extensive parks, fish-ponds, game-reserves, etc. Not content with hunting in their parks, they often enclosed a large extent of the country, where they followed the game with dogs, or killed it with their bows and arrows.

In the tombs or catacombs of Thebes and other Egyptian cities, numerous sculptures are found representing gardens. We will cite one only, which must have been surrounded by walls and bastions. A canal, communicating with the Nile, was dug before the principal entrance, between the wall and the river, and parallel with each. This entrance consisted of

an elevated gateway, opening on a broad avenue, shaded by trees. The uprights and lintels of this gateway were ornamented with hieroglyphic characters, among which the name of the princely proprietor was inscribed. On each side were the lodges of the guardian and of the people employed in the garden, together with a waiting-room for such visitors as had not previously announced themselves. These buildings had doors opening on that part of the garden devoted to the cultivation of grapes. On the other side of the vineyard there was a three-story building, surrounded by fine trees, and offering an agreeable retreat to those who sought quiet and repose. A short distance in front of this structure there were two kiosks, or summer-houses, with little columns, half hidden among the foliage, and surrounded by parterres of flowers. The vineyard occupied the centre of the garden, and was surrounded by *date* palm-trees and *doom* palm-trees. Four pieces of water, in which a variety of aquatic plants grew, furnished the water necessary to irrigate the soil. Two squares, on each side of the vineyard, seem to have been reserved for the cultivation of plants, requiring special care, or that yielded fruits of a superior quality.

In the gardens of private individuals it was not unusual to see ornamental plants interspersed with fruit-trees, and the vine had not always its special department.

The two kinds of palm-trees we have named held the first place in the horticulture of the Egyptians, on account of their beauty as well as their utility. The date was with them, as with the Arabs of to-day, one of the chief articles of food; besides, they utilized every part of the tree. Its fronds, bark, etc., were used for making screens, lattice, baskets, mats, brooms, cords, etc., while the trunk served for building-purposes. The doom palm-tree, or the palm-tree of Thebes, was principally cultivated in Upper Egypt. The wood of this tree is harder and closer grained than that of the date-tree. The Egyptians made great use of it in building their vessels. The fruit is a large nut enveloped in a woody tissue, and contains a kernel of an aromatic taste, not unlike ginger; but, owing to its extreme hardness, it is scarcely eatable. It is chiefly used in the manufacture of necklaces and other ornaments.

Such was the taste of the Egyptians for horticulture that, in order to increase the variety of their flowers and rare plants, they demanded of tributary nations that they should pay a portion of their imposts in the grains and plants of their country. According to one writer, their gardens were cultivated with such care, that they had, during the entire year, an abundance of rare flowers, such, indeed, as were rare everywhere else, even in the favorable season. Their apartments were always ornamented with bouquets and wreaths, suspended on the walls. When Agesilas visited Egypt, he was so charmed with the wreaths of papyrus, presented to him by the king, that he took with him to Greece some of the plants that furnished them.

#### IV.

Varro, Columella, and the two Plinys, have left minute descriptions of the gardens attached to the sumptuous villas of the rich citizens of Rome, during the last years of the republic, and under the first Cæsars. It is worthy of remark, that the style and the ornamentation that distinguished them have been preserved almost intact in Italy, in spite of the innumerable vicissitudes to which that country has been subjected. With material so abundant and so authentic, we are able to return twenty centuries, and reproduce a Roman garden complete, traverse it in every direction, view all its points of interest, and recognize most of its plants.

It is not in Rome itself that we must look for such a garden; the temples, circuses, theatres, basilicas, porticos, palaces, and the islands (*insulae*), that is, the groups of houses occupied by numerous families, left no more room within the limits of the city for extensive gardens than we find in our large modern cities. We wonder, when we examine a plan of Rome under



Augustus, for example, where the common people were lodged. Nearly the whole city seems to have been occupied by numberless public edifices, devoted either to religion, amusement, or the service of the state. In the suburbs the number of gardens, public and private, was considerable. Besides, there were numbers of elegant villas in the environs of Rome, in Campania, Umbria, and even as far distant as Brutium.

The reader is at liberty to select the site of the garden we are going to visit, consulting his preference for a perspective view of Rome, the sea, the Apennines, or of the smiling valley. But it is necessary that we should select an epoch when landscape art had reached its apogee among the Romans, not only in the matter of cultivating the products of the vegetable kingdom, but in the elegance and luxury of architectural and sculptural ornamentation. We will, therefore, choose the time when, after having for a long period deluged Rome and the provinces in blood, after having renewed the horrors of the proscriptions of Marius and Sylla, Octavius Augustus, master supreme of the State, closed the temple of Janus, and gave peace and repose to the Romans in exchange for servitude.

Our garden belongs, we will suppose, to some important personage, plebeian or patrician, it matters not which, since the chief distinction now is in fortune, which is only acquired or preserved by the favor of the prince. This garden embraces a space of from seven hundred to eight hundred *jugera* (from four hundred to five hundred acres), and lies partly on the plane and partly on the sides of a hill. Aqueducts, constructed at great expense, conduct the water from two or three springs in the side of a neighboring mountain. It is surrounded by walls and hedges, which also enclose the villa and its dependencies. Before the principal gate, there is a small plot of ground planted with palm-trees, and ornamented with a fountain and statues of the protecting divinities of gardens: Pan, Priapa, Flora, and Pomona. This gate is in bronze, supported by massive stone pillars, ornamented with figures of fabulous animals which are also in bronze. As we approach, we hear the loud bark of the great dog of Epirus, which, before we rap, advises the porter of our arrival. The moment we enter, the words *cave canem*, inscribed over an opening in the wall, warn us to pass at a respectful distance from his dogship's powerful jaws. Before us we have several broad alleys, shaded with large trees, leading to a parterre traversed by walks and shaded by boxwoods. In the centre, there is a basin from which water is conveyed to every part of the garden. This parterre is embellished with flowers of every variety, the various clumps being separated from one another by beds of sand of different colors, so as to make it look like a rich oriental carpet. Here we see several varieties of the rose, especially the rose of Prenesta and of Campania, which were most prized by the Romans. Among other flowers we notice the lily, narcissus, hyacinth, amaranth, hesperist, cyclamen, and rhododendron. On each side of the parterre, there are verdant lawns, relieved here and there by a few violets or other little flowers, that charm as much by their fragrance as their beauty. According to whether we continue on our way or go to the right or left, we shall meet with very different objects. On the side extending into the plain, we come to the hippodrome, a course for chariot and horse-races, surrounded by plane-trees, whose trunks and branches are covered with ivy and wild-grape vines. In the other direction, on the side of the hill, we lose ourselves in the winding-paths that traverse a wood watered by numbers of little rivulets, which appear to spring from natural sources among the rocks, and flow rapidly toward the parterres below.

At the turn of an alley we find ourselves in an opening, on the highest point in the garden, in the centre of which there is an elegant pavilion, whose peristyle is ornamented with statues. The ivy, the vine, and other creeping plants, ascend the columns to the roof. The pavement is in mosaic representing mythological subjects. The interior is finished in polished cedar, inlaid with mother of pearl. The table and the seats are of ivory and

precious wood, artistically carved. This pavilion serves as a resting-place, and we may remain here a few minutes before descending the opposite side of the hill. We may pause again, if we will, at a grotto constructed of blocks of granite, sandstone, and pumice-stone, and carpeted with verdure. On every side we are accompanied by the murmuring of rivulets, whose waters unite at a marble basin in the valley below.

At the edge of the water, there is another edifice, larger even and not less sumptuous than the preceding. Let us enter. A collation is in waiting for us, or rather it awaits us on the water of the basin, where float a number of figures of vessels and aquatic birds, that might be easily taken for children's playthings, but prove to be baskets containing fruits, cakes, honey, etc., that some of a troop of young slaves offer us on salvers of richly-chased silver, while others present us with golden cups filled with pure Campania wine. But hardly have we sat, or rather lain down around the table, when our ears are greeted with loud, melodious sounds, that seem to come from the earth beneath. The instrument that produces them is concealed in an adjoining chamber. It is the *hydraulis* or hydraulic organ, consisting of a set of brass pipes, through which air is forced by the pressure of the water, and a key-board, over which a Greek slave, who is a skilful musician, runs his fingers.

We have neglected to mention the vases of alabaster and porphyry, the statues of marble, and even of massive silver, that are to be seen everywhere, along the sides of the alleys, at the angles of the parterres, and in beneath the shady groves. The collection is so numerous and so rich, that it gives the garden the appearance of a veritable museum. But our garden possesses a distinctive characteristic we must not omit to mention. It is that of having a certain number of its trees so trimmed as to represent the figures of animals, the letters of the owner's name, or of the names of persons he wishes particularly to honor. This was an art much prized by the Romans, and was exercised by specialists called *topiarii*.

In the vineyard, which is separated from the rest of the garden, we find over a hundred varieties of grapes, about one-third of which are not indigenous.

Among the fruits we recognize the olive and the fig. The latter fruit was dear to the Roman patriot, because Cato, the censor, used a fig, it is said, to decide the senate to destroy Carthage.

One day the terrible censor arrived at the assembly, holding in his hand a fig, which he showed to his colleagues, asking of each one how long he thought it was since it was gathered. They all replied that they thought it quite fresh. "True," said Cato, "it was picked at Carthage only three days ago. Thus, my friends, the enemy, you see, is only three days from Rome, and yet you are tranquil!" This argument, weak as it was, made such an impression on the Senate, that war was declared, and, after a brief period, Carthage ceased to exist.

Last, but not least, we must visit the conservatory. Here we find large platforms, mounted on wheels, supporting boxes and vases in which are cultivated the rarest and most delicate plants. When the weather is warm and pleasant, these platforms are drawn by slaves to a point where the plants are exposed to the invigorating rays of the sun. At night, and on cold, inclement days, they are kept under cover. These plants, the objects of such tender care, sometimes excite the envy of the unfortunate, who have neither shelter nor suitable raiment to protect them against the rigors of the inclement season.

Perhaps it was to the proprietor of the garden we are visiting, that a cynic, to whom he refused a mantle, replied: "Ah, why am I not one of your Cilician apple-trees!"

The most celebrated gardens of ancient Italy were those of Lucullus, situated at the northwest extremity of Rome, adjoining the Campus Martius; those of Agrippa, a short distance from the theatre of Pompey and the circus of Statilius Taurus; those of Pompey, on the right bank of the Tiber; and those Julius Caesar gave by his testament to the Roman people.



ROMAN VILLA OF THE TIME OF AUGUSTUS.



